

ARTT150- Art and Theory

Lecture: M/W 1:00-1:50
ASY 2203



Dr Katherine Guinness guinness@umd.edu

Office Hours: Thursdays 12:30pm-2pm or by appointment (just email or talk to me before/after class!)

Art and Sociology Building, Second Floor Mezzanine, M2318

Discussion Section Leaders/ Graduate Assistants:

Andzelika Berestko berestko@umd.edu / Office Hours: Tuesday 1:00pm ASY Third Floor Studio Space 3313

Ava Burke aburke44@umd.edu / Office Hours: Tuesday 4:00pm ASY Third Floor Studio Space 3313

Studio spaces are locked, so please be sure to let your GA know when you plan to attend office hours

Discussion Sections:

0101 / EDU 3233
M 12:00pm - 12:50pm

0102 / EDU 3233
W 12:00pm - 12:50pm

0103 / TWS 0223
W 2:00pm - 2:50pm

0105 / ASY 3203
Tu 12:30pm - 1:20pm

Course Description

Fundamental concepts of global, philosophical, and critical art theory examined through various historic and contemporary texts, and the analysis of works of art.

This class will give you the tools to create and defend your own definition of art. Through participatory lectures and group discussions, you will be introduced to historical and contemporary art theories and methods of critical studies to interrogate a range of philosophical, cultural, legal, and moral arguments about the definition and function of art. You will learn about global contemporary art practices, the ideas that underpin them, and the theories that attempt to explain them. Importantly, throughout the course you will be asked to consider how conceptions of art are socially or culturally constructed and informed by worldviews and biases. Who gets to say what art is and why? Are there art-world gatekeepers? Who are they? Do you want to be one? Do you want to destroy the whole system? This course will ask you to interrogate the relationship between art and theory and start you on the journey to understanding the tools to either build up or dismantle various systems of institutional power.

Course Structure

This course consists of two fifty-minute lectures and one discussion-based seminar each week.

Course Objectives and Outcomes

The course will provide students with the ability to:

- Demonstrate familiarity with fundamental terminology, concepts, and methods of art theory.

- Articulate your own thoughts about art supported by examples of art theory and practice.
- Improve analytical, critical thinking abilities and written and oral communication skills while reading texts and encountering artworks.
- Discuss and write about artworks from theoretical/critical/philosophical perspectives.
- Evaluate and respond to a range of historical and contemporary theories of art and related ideas.

Course Requirements / Grade Explanation

- Discussion Cards ("Exit Tickets") 25% (Due Every Week)
- Commonplace Book 50% (Due in discussion groups – see below for dates)
- Final Exam: 25% (May 12 4-6pm) / April 11 for final artwork check (see below for more information)

All assessment scores will be posted on the course ELMS page. If you would like to review any of your grades (including the exams), or have questions about how something was scored, please email me to schedule a time for us to meet and discuss.

I am happy to discuss any of your grades with you, and if I have made a mistake I will immediately correct it. Any formal grade disputes must be submitted in writing and within one week of receiving the grade.

Final letter grades are assigned based on the percentage of total assessment points earned. To be fair to everyone I have to establish clear standards and apply them consistently, so please understand that being close to a cutoff is not the same as making the cut (89.99 $\neq$ 90.00). It would be unethical to make exceptions for some and not others.

Final Grade Cutoffs								
+	97.00 %	+	87.00 %	+	77.00 %	+	67.00 %	+
A	94.00 %	B	84.00 %	C	74.00 %	D	64.00 %	F
-	90.00 %	-	80.00 %	-	70.00 %	-	60.00 %	-
								<60.0%

Attendance and Lateness

Regular attendance and participation in class will benefit you and your learning outcomes. Readings and assignments must be completed by the date scheduled. Late assignments will receive reduced grades (10% off per day late) or will not be accepted at all (*Exit Tickets will not receive credit if submitted late.*) If you arrive

more than 15 minutes late for discussion group, your attendance will not be counted.

Required reading

All students must access the **course readings**, which will be posted in the **Readings** module of our **ELMS** class site. *The assigned readings are essential to this course and should be treated accordingly.* Some are quite challenging and may require more time than expected. Do not worry if you don't understand everything (or much of anything)! That is what class time is for! As long as you do the reading and are prepared to bring your questions to class and discuss the problems you may have had, you will be fine. Do not attempt to read everything in one sitting; give yourself time. If there is a term you do not understand, look it up or ask in class. If there is an artist or work of art with which you are not familiar, look it up or ask about them in class. Best practices are to work through your readings—the questions, thoughts, and ideas you have from them—and incorporate them into your Commonplace Books each week. ***You are highly encouraged to print out the required readings for discussion group.***

Most weeks also have **optional** readings. These readings are *entirely* optional, and you will not be responsible for any of their content in the course itself. The optional readings are meant to provide you with more information if you are especially interested in a topic, and to help with your research in the final project if you choose to forego the final exam. (Think of them as a built-in bibliography to help you if you want it!)

Assignment Descriptions

Discussion Cards / “Exit Tickets”

Weighting: 25%

Due: Each Week / Total of 100 points

Students will be asked, once a week at the end of lecture, to fill out an index card or “exit ticket.” These cards will be randomly assigned each week during Monday or Wednesday lecture. They must contain:

1. Your name
2. **One** of the following:
 - An issue we did not address that you would like addressed
 - Expanded thoughts on a topic you found especially engaging from the week's reading
 - A question you have based on the week's lecture, reading, or discussion
 - A point you still do not understand that you want clarified
 - A question you wanted to ask but did not

3. Each week there will be one pop-quiz-question from the previous week's materials, you should answer the question on your exit ticket.

These cards will be collected at the end of class and, based on your feedback, will structure the beginning of our next lecture accordingly. Students only need to complete 10 exit tickets to account for illness or other reasonable absence. (Late tickets will not be accepted under any circumstances.) Bonus opportunities to make up cards will be given in the form of attending departmental artist talks and lectures. (Those will be announced in lecture throughout the semester, so be sure to look at the slides each week from lecture.) You will get five points for #1 and #2 above, then an additional five points if your answer to the quiz is correct (#3)

Late exit tickets will not be accepted.

Commonplace Book Assignment(s)

Weighting: 50%

This consists of three commonplace workbook checks that will take place in discussion groups.

Check 1: Due Weeks 5 and 6 (20%)

Check 2: Peer Review Check Week 12 (10%)

Check 3: Due Week 15 (20%)

Background

The practice of keeping a commonplace book stretches back nearly two millennia. In the first century AD, Seneca the Younger encouraged readers to collect "commonplace" ideas as "a bee gathers pollen," transforming them through reflection and imitation, into one's own "honey-like words." By late antiquity, the use of commonplaces in rhetorical training was well established, and over the centuries many writers and thinkers have relied on the form. Joseph Conrad, Washington Irving, Victor Hugo, Charles Darwin, Thomas Jefferson, and Carl Linnaeus all kept commonplace books as a way of gathering, organizing, and developing ideas. The form has always been flexible: a hybrid of notebook, scrapbook, and intellectual diary. In this course, your commonplace book will function as both a record of your engagement with art and theory and as a generative tool for developing your own thoughts, questions, and theorizations.

Purpose

Your commonplace book should be an ongoing site of collection, reflection, and synthesis. It will help you:

- Prepare for class discussions.
- Engage actively with assigned readings, lectures, and images.
- Respond to and extend in-class workbook exercises (which will sometimes be introduced during lecture slides).

- Record insights, diagrams, doodles, and connections that emerge in class conversation.
- Develop material that will feed directly into your short essays and final projects.

Within art and theory, *form* matters, *medium* shapes meaning, and *how* we record ideas changes what those ideas become. Your notebooks are not just study aids—they are themselves a *material theory practice*. I encourage you to be as creative as you would like in the construction of your commonplace book.

Format

Your book may be as individual as you are, but it should remain a single, steadily growing record. I strongly prefer an analog notebook (for reasons we will discuss in class), but in exceptional circumstances I will consider a digital version.

Your book will be checked three times during the semester, you will always turn these in during discussion group unless you have discussed alternatives with your GA.

Below, you will find what should and can be included in your book – however – please feel free to be as creative as you would like. Diagrams, doodles, collages, or anything else you can dream up are encouraged (but not required!)

What to Include

All information and assignments for the CPB will be given in discussion groups. If you miss a discussion group for any reason, please first contact a fellow student to see what you missed, and then, if needed, your GA. You should also attend office hours with your GA to catch up on material and assignments missed during discussion group.

1. Required Reading “321’s”

- After completing the week’s reading, record:

three things you learned (these can be brief bullet points and incomplete sentences)

two insights you gained (these should be more in-depth, longer, and more formally written than the “things learned”)

one question you had about the reading. This does not need to be a formal essay – feel free to write about random thoughts or feelings the readings evoked, random associations you had, things from your daily life they made you think of differently, etc

2. Notebook Exercises

- lecture slides and discussion group will prompt short in-class notebook exercises. These may ask you to map concepts visually, respond to a quotation, sketch a diagram, or free-write a quick reflection. **These are not optional**; they form part of your commonplace practice.

3. Notes & Observations

- Record insights that emerge during discussions and required readings. Avoid attempting a transcript; instead, select what strikes you as most relevant or provocative.
- This may include quoting a classmate, diagramming a theoretical concept, making a quick sketch, or annotating an image.
- Feel free to paste in images, draw connections across pages, or visually layer your notes in creative ways.
- The commonplace book is different than class notes – lecture notes should not be included

4. Expansion & Reflection

- Over the semester, your book should steadily accumulate material. Think of it as a living archive. Return to earlier pages, annotate them, and make new connections.

Evaluation: there will be three commonplace book checks – you will submit them in your discussion groups

Final Exam (or Artwork):

Weighting: 25%

Due: May 12 / April 11th for final check-in on artwork choice (see below)

Exams will be blue book, handwritten exams and generally contain some combination of the following:

Slide identification. For every work or monument, the student is expected to include: the *title, artist, and date*.

Definitions. The student will be expected to provide a short definition for, and an example of, terms that have been discussed in class lectures. There will also be a section matching key quotes from required readings to the text they come from.

Slide Comparisons. Two slides are shown, and a question will focus the answer in a way that involves comparing or contrasting them. In such comparisons, it is important to address specific qualities or features of the works of art, and use them as evidence to support more general conclusions.

Unknowns or "Cold Reads". The student will be asked to discuss a work of art or architecture not seen in lecture or discussion sections. Based on the knowledge acquired in lectures and sections, the answer should discuss the medium, the subject, the style, and the possible function of the "unknown" work of art.

NOTE: Make-up exams will be given only if a student has a written excuse from a medical or university authority for missing the regularly scheduled examination. All unexcused examination absences will be counted as a zero grade.

You will need to purchase a blue book for your exam – these can be purchased at the book store in the Stamp building or online – as long as it says BLUE BOOK and has a place to put your name – you're good!

If you opt for an artwork, I ask you to create your own artwork or project inspired by the course material and responds to or further provokes them. You will be graded on three key components if you choose the artwork final assignment:

- You must complete the accompanying rubric (see ELMS "documents" module)
- You must be mindful in how you display and submit your artwork. Documenting one's work is an important skill for any artist, and you will not be able to show the work to your GA in person. Creating mindful, accessible documentation which remains true to your work's medium specificity will be a key part of this assignment.
- You will be marked on the quality of the artwork itself.

You must come to office hours, email me, schedule an appointment, or in some other way discuss your final artwork with me **before April 11th** – if you do not do this, you must do the final exam instead.

*Please keep in mind that you will be graded on the quality of the artwork and the presentation of that artwork – as opting out of the exam via this route is optional, please be aware of your own skills and limitations for creating a fully-realized and completed high-level work of art. This is not inherently an *easier* path. **It is considered opting out of the final exam if you choose this assignment and will be graded accordingly.***

Participation

Unless previously discussed with your GA, laptops, tablets, and phones are not allowed in discussion group.

Being involved is crucial for success in this class. Participation means attending class regularly, completing the assigned reading before each class, contributing to class discussions and completing assignments on time. It is especially important to

complete all the assigned readings prior to each class even if you don't completely understand them – some of the readings are difficult and having questions about them to bring to the discussion will help you understand them better. Failure to participate can irrevocably harm your grade. However! If you are uncomfortable speaking in class for any reason, you can supplement your participation by emailing comments and thoughts directly to me or your TA, as well as meeting with me individually to discuss alternatives.

Resources

Writing Center — The Writing Center works with UMD undergraduates by providing consultations through different delivery modes: [in-person](#) and [online](#) (synchronous and asynchronous). The Writing Center is for student-writers at any stage of the writing process, from early brainstorming to a polished draft. Regardless of your skill level or academic discipline, the writing center is an excellent resource for you. The Writing Center offers [Spanish](#) tutoring. Please view the tutoring schedules for availability and schedule an appointment today! <https://english.umd.edu/writing-programs/writing-center>

UMD Counseling and Mental Health Center — There are a wide range of resources to support you with whatever you might need ([UMD's Student Resources and Services website](#) may help). If you feel it would be helpful to have someone to talk to, visit [UMD's Counseling Center](#) or [one of the many other mental health resources on campus](#). <https://counseling.umd.edu>

Use of AI Tools — You may use AI tools (e.g. ChatGPT) for guidance, but not to replace your own thinking. You must always cite and explain how you used the tool, reflect on what you learned from it, and check its accuracy. Misrepresenting AI work as your own is academic dishonesty.

This means that you must:

- Not use AI tools to replace your own thinking or analysis or to avoid engaging with the course content.
- Cite or explain any AI tools you use. Provide the name of the AI tool, the date of access, the URL of the interface, and the specific prompt or query you used to generate the output.
- Be transparent and honest about how you used the AI tool and how it contributed to your assignment. Explain what you learned from the AI tool, how you verified its accuracy and reliability, how you integrated its output with your own work, and how you acknowledged its limitations and biases.

Using AI tools in an unethical or irresponsible manner, such as copying or paraphrasing the output without citation or transparency, using the output as your own work without verification or integration, or using the output to misrepresent your knowledge or skills, is considered a form of academic dishonesty and will result in a zero grade for the assignment and possible disciplinary action. If you have any questions about what constitutes ethical and responsible use of AI tools, please consult with the instructor before submitting your work.

Responsible AI practice means not only citing your use but also being mindful of its broader impact. Artificial intelligence tools are not immaterial: they depend on vast networks of energy, data, and human labor. Every AI query consumes electricity, often powered by fossil fuels, and requires water for cooling large-scale data centers. Researchers estimate that training and running AI models can have a huge carbon footprint. This means our everyday “small” uses of AI accumulate into significant environmental costs.

AI also relies on hidden forms of labor. Content moderation, data labeling, and model training are often outsourced to low-paid workers in the Global South, who may face poor working conditions while curating the data that make these tools seem seamless. In other words, the convenience of AI is sustained by environmental extraction and by invisible labor practices. Another major concern is the question of authorship and intellectual property. Many AI models are trained on vast datasets scraped from the internet, including books, articles, artworks, and other creative works without the creators’ knowledge or compensation. This means that when an AI produces an output, it often draws on sources taken without consent or compensation.

(further resources can be found at the end of the syllabus)

Course Schedule

WEEK 1: Introduction

M JAN 26 – Snow Day!

W JAN 28 – Introduction to the course (what is art? What is theory?)

DISCUSSIONS - no discussion sections this week

Required Reading: Adam G. Hooks “Commonplace Books”

https://www.academia.edu/8604470/Commonplace_Books/ Charley Locke

“Commonplace Books are like a diary...”

<https://www.nytimes.com/2022/03/22/magazine/commonplace-books-recommendation.html/>

Optional Viewing: James Elkins on the difference between art history and art theory:
<https://www.youtube.com/watch?v=Wn2AzW47bW0>

WEEK 2: Historiography (History, Narrative, Truth) / Iconography and Iconology

M FEB 2 – Historiography

W FEB 4- Iconology / Iconography (and Post-Modernism!)

DISCUSSIONS – introductions to your discussion group

Required Readings: Anne D’Alleva, *Methods and Theories of Art History* (Chapter 1 “Thinking About Theory” (pgs 1-16); D’Alleva, Chapter 2 “The analysis of form, symbol, and sign” (pgs.16-45)

WEEK 3: Formalism and Aesthetics

M FEB 9 – Lecture

W FEB 11 – Lecture

DISCUSSIONS: meeting

Required Reading: Roger Fry, “An Essay on Aesthetics,” / “Writing about art: Formal Analysis,” <https://writingaboutart.org/pages/formalanalysis.html>

WEEK 4: Where has our professor gone?

M FEB 16 – Lecture

W FEB 18 – Commonplace Book Workshop and Mentorship (Bring your commonplace book!)

DISCUSSIONS – visiting “America Will Be!” at the Driskell Center

CPB: Dr Guinness is attending the College Art Association conference and awards ceremony this week. Please look at the CAA Conference Website: <https://www.collegeart.org> and the 2025 Annual Conference Schedule <https://caa.confex.com/caa/2026/meetingapp.cgi/Home/0?clearcache=1> (it’s huge, but you can search by type and key word as well as reading through the whole thing) to get a sense of what this conference and organization are. Pay attention to the wide variety of topics, time periods, and types of artwork which are being discussed.

Your CPB assignment is: if you could organize a panel for CAA 2026, what would it be about? Write a brief abstract of that topic (no more than 150 words) and create a title for your panel. Finally, create three potential talks to be presented at your

panel. (You can make these up entirely, or find scholars and theorists who talk about the topic you're interested in and create a dream-roster of speakers. Or you can put your friends and/or family members on the panel. Have fun with this – what might your BFF want to say about art? Your siblings? Cousins?) This assignment should demonstrate a basic knowledge of how panels and talks at CAA are organized.

Required Reading: THE CAA website and annual conference schedule:

<https://caa.confex.com/caa/2026/meetingapp.cgi/Home/0?clearcache=1>

Marina Warner, "Ethereal Body: The Quest for Ectoplasm"

<https://www.cabinetmagazine.org/issues/12/warner.php>

WEEK 5: Psychoanalysis and Identity

M FEB 23 – Lecture (Recorded Lecture)

W FEB 25 – Lecture (Recorded Lecture)

DISCUSSIONS – meeting

Required Reading: (*there is a lot of reading this week, we're covering two distinct topics, so be sure to do them for discussion groups!*) D'Alleva (pgs. 58-74) / bell hooks "art on my mind" In our glory: photography and black life" / D'Alleva Chapter 4 "Psychology and Perceptions in Art" (pgs. 88-117)

WEEK 6: Manifestos

M MAR 2 – Lecture by Ava Burke

W MAR 4– viewing of "Manifesto"

DISCUSSIONS – manifesto writing / zine prep

Required Reading: TBD

WEEK 7: Textual Analysis and Close Reading

M MAR 9 – zine workshop

W MAR 11 – visual analysis workshop

DISCUSSIONS – meeting / textual analysis

Required Reading: *How to Build a Universe that Does Not Fall Apart Two Days Later*, Phillip K. Dick

WEEK 8: SPRING BREAK

M MAR 16 – No Class

W MAR 18 – No Class

DISCUSSIONS – discussion groups do not meet this week

Extra Credit Assignment: TBD: there will be a list of films for viewing over Spring Break that you can include in your commonplace book. More information to come!

Required Reading: none

WEEK 9: Conceptual and Performance Art

M MAR 23 – Lecture

W MAR 25 – Lecture

DISCUSSIONS – meeting

Required Reading: Stuart Semple, *Make Art or Die Trying*, “Ideas” and “Perform” 14-81 (*this seems like a lot of pages, but it’s mainly pictures and instructions! This is a lighter reading and will help you cover some of the more complex topics and ideas in a simpler way*)

WEEK 10: Rhizomes

M MAR 30 – lecture from Andzelika Berestko

W APR 1– surprise!

DISCUSSIONS – meeting

Required Reading: TBD

WEEK 11: Post-Colonial and Global Approaches / Institutional Critique and Museum Politics

M APR 6 – Post-Colonial and Global Studies

W APR 8 – Institutional Critique and Museum Politics (*there will also be a recorded lecture for information on your final exam and/or final artwork*)

DISCUSSIONS – meeting

Required Reading: D’Alleva (pgs. 75-87) / Bell hooks “art on my mind” Diasporic landscapes of longing

WEEK 12: Labor and Craft

M APR 13 – Craft

W APR 15 – Where is the work in a work of art?

DISCUSSIONS – meeting

Required Reading: Occupational Realism” by Julia Bryan-Wilson / Mierle Laderman Ukeles, “Manifesto for Maintenance Art”

WEEK 13: The Market and Spectacle

M APR 20 – art as commodity

W APR 22 – art as spectacle

DISCUSSIONS – meeting

Required Reading: Baudrillard, *Simulacra and Simulation* (excerpt) / Stuart Semple, *Mark Art or Die Trying*, “Great Artists Steal” pp. 83-99

Not Required But You Should Really Take a Look Beyond Optional: Plato, selections from *Republic Book X*

WEEK 14: Guest Lecture “What has the internet done to Art?”

M APR 27 – Guest Lecture

W APR 29 – Guest Lecture – Dr Grant Bollmer

DISCUSSIONS - please bring your laptops to discussion this week: Activities from Kenneth Goldsmith’s *Wasting Time on the Internet*

Required Reading: Russell, Legacy, *Black Meme: A History of the Images that Make Us* (Verso: 2024) (Overture: Black Planets/Black Memes/Black Acts)

content warning - this week’s reading is a critical analysis of representations of race – historically and in the present – as such, it directly intervenes in a visual culture of racism within the United States and, at times, portrays and discusses racist depictions and violence

WEEK 15: Final Lecture and Exam Prep

M MAY 4 – Lecture (art as spectacle cont.)

W MAY 6 – no formal Lecture, but Dr Guinness will be in the lecture hall to assist you with final projects, discuss the exam, or workbook exercises

DISCUSSIONS – final exam study (attending discussion groups this week counts as a BONUS exit ticket)

WEEK 16: FINAL EXAM

TU MAY 12 – Final Exam 4-6pm in the lecture hall

Note: This is a tentative schedule, and subject to change as necessary – monitor the course ELMS page for current deadlines. In the unlikely event of a prolonged university closing, or an extended absence from the university, adjustments to the course schedule, deadlines, and assignments will be made based on the duration of the closing and the specific dates missed.

Further Resources & Accommodations

Accessibility and Disability Services

The University of Maryland is committed to creating and maintaining a welcoming and inclusive educational, working, and living environment for people of all abilities. The University of Maryland is also committed to the principle that no qualified individual with a disability shall, on the basis of disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the University, or be subjected to discrimination. The [Accessibility & Disability Service \(ADS\)](#) provides reasonable accommodations to qualified individuals to provide equal access to services, programs and activities. ADS cannot assist retroactively, so it is generally best to request accommodations several weeks before the semester begins or as soon as a disability becomes known. Any student who needs accommodations should contact me as soon as possible so that I have sufficient time to make arrangements.

For assistance in obtaining an accommodation, contact Accessibility and Disability Service at 301-314-7682, or email them at adsfrontdesk@umd.edu. Information about [sharing your accommodations with instructors, note taking assistance, and more](#) is available from the [Counseling Center](#).

Student Resources and Services

Taking personal responsibility for your own learning means acknowledging when your performance does not match your goals and doing something about it. I hope you will come talk to me so that I can help you find the right approach to success in

this course, and I encourage you to visit [UMD's Student Academic Support Services website](#) to learn more about the wide range of campus resources available to you.

In particular, everyone can use some help sharpening their writing skills (and improving their grade) by visiting [UMD's Writing Center](#) and schedule an appointment. For consulting and training in oral communication, please visit UMD's [Oral Communication Center](#).

You should also know there are a wide range of resources to support you with whatever you might need ([UMD's Student Resources and Services website](#) may help). If you feel it would be helpful to have someone to talk to, visit [UMD's Counseling Center](#) or [one of the many other mental health resources on campus](#).

Notice of Mandatory Reporting

Notice of mandatory reporting of sexual assault, sexual harassment, interpersonal violence, and stalking: As a faculty member, I am designated as a "Responsible University Employee," and I must report all disclosures of sexual assault, sexual harassment, interpersonal violence, and stalking to UMD's Title IX Coordinator per University Policy on Sexual Harassment and Other Sexual Misconduct.

If you wish to speak with someone confidentially, please contact one of UMD's confidential resources, such as [CARE to Stop Violence](#) (located on the Ground Floor of the Health Center) at 301-741-3442 or the [Counseling Center](#) (located at the Shoemaker Building) at 301-314-7651.

You may also seek assistance or supportive measures from UMD's Title IX Coordinator, Angela Nastase, by calling 301-405-1142, or emailing titleIXcoordinator@umd.edu.

To view further information on the above, please visit the [Office of Civil Rights and Sexual Misconduct's website](#).

Basic Needs Security

If you have difficulty affording groceries or accessing sufficient food to eat every day, or lack a safe and stable place to live, please visit [UMD's Division of Student Affairs website](#) for information about resources the campus offers you and let me know if I can help in any way.

Veteran Resources

UMD provides some additional supports to our student veterans. You can access those resources at the office of [Veteran Student life](#) and the [Counseling Center](#). Veterans and active duty military personnel with special circumstances (e.g., upcoming deployments, drill requirements, disabilities) are welcome and encouraged to communicate these, in advance if possible, to the instructor.

Course Evaluation

Please submit a course evaluation through Student Feedback on Course Experiences in order to help faculty and administrators improve teaching and learning at Maryland. All information submitted to Course Experiences is confidential. Campus will notify you when Student Feedback on Course Experiences is open for you to complete your evaluations at the end of the semester. Please go directly to the [Student Feedback on Course Experiences](#) to complete your evaluations. By completing all of your evaluations each semester, you will have the privilege of accessing through Testudo the evaluation reports for the thousands of courses for which 70% or more students submitted their evaluations.